

JUN 4 - 1900

To
Zephie Wilson and Family

ARLINGTON Mother

Song and Chorus

**WORDS BY**

John F. Kennedy

PUBLISHED BY

THE S. G. G. & B.

MSH: 100

CHARLES PRATT

List of a Few Choice Vocal and Instrumental Pieces,

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Words and Music by E. L. FAUPEL.

Con sfelzoso

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FELIX SCHRAM. Op. 80.

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CHARLES MILLER.

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THE CHURCH-YARD SILENCE.

Music by Williams & L. ORNITH.

Words by ELIZA COOK.

I tell thee young and gay, Ma - ry, When I lay the stone will show;
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LA CONSOLATION.

CHARLES MILLER.

When dark'ning clouds be - light of us, now be - lighted with the sun, let us
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1. When friendship's beam proves light in - core And hope on wings hath flown
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MY DARLING MOTHER.

SONG AND CHORUS.

Words by H. MILLER.

Music by CHARLES E. PRATT.

Moderato con espressione.

The musical score is written for piano and voice. The piano part begins with a *mf* dynamic and a tempo marking of *Moderato con espressione*. The vocal melody is introduced in the second system with three options: 1. My, 2. And, 3. And. The piano accompaniment continues with a *rall e dim.* marking. The lyrics are: dar - ling moth - er and I did part, When I was ve - ry young . . . Her that same hand that held my own, When I be - gan to walk . . . And the then she al - ways knelt by me, How gloo - my was that day . . . She

mem - ry still clings round my heart, As charm - ing vis - ions roam They
joy that spark - led in her eyes, When I be - gan to talk I re -
put her hand up to her breast And taught me how to pray Oh

tell me of my moth - ers form, She watch'd me while I slept And
- mem - ber too when I was ill, She kiss'd my burn - ing brow And the
moth - er, moth - er in this breast. Thy im - age still shall be And

with her soft and gen - tle hand, She wiped the tears I wept . .
tears that fell up - on my cheek, I think I feel them now . .
I will love thee to the last, And al - ways think of thee . .
rit.

CHORUS.

5

Soprano. Oh, moth-er, moth-er in this breast, Thy im-age still shall be. . . . And

Alto. Oh, moth-er, moth-er in this breast, Thy im-age still shall be. . . . And

Tenor. Oh, moth-er, moth-er in this breast, Thy im-age still shall be. . . . And

Bass. Oh, moth-er, moth-er in this breast, Thy im-age still shall be. . . . And

Piano. *p*

rall.
I will love, thee to the last, And al-ways think of thee. . .

rall.
I will love thee to the last, And al-ways think of thee. . .

colla voce.

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4. It contains full and complete instructions in Harmony and Thoroughbass, subjects all-important, and yet scarcely hinted at in other Piano-Forte methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.

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6. Aside from more than the usual amount of so-called technical matter, there is interpreted a valuable exposure of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Brahms, and others, with explanatory notes concerning the peculiarities and proper performance of each.

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